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start. I am convinced that the average student reads more in the first few months than he can possibly assimilate. A thorough mastery of the vocabulary of one short story like Storm's *Immensee*, including every word and every idiom, is far more conducive to thoroughness and rapidity in the student's subsequent work, than an indifferent knowledge of five hundred pages of prose. Intensive rather than extensive cultivation of the text studied is fruitful in command of the language. How can this intensive work best be done? I reply, by studying words and idioms in groups of related individuals. The principle of association of ideas renders it far easier to retain in the memory several related idea-signs or thought-signs than a single symbol of either sort taken by itself. Advantage may be taken of a large variety of close or loose relationships, as (1) *essential* or merely *formal resemblance*, (2) *contrast*, (3) *identity of stem*, (4) *ablaut* or *umlaut*, (5) *identity of root*, (6) *similarity of form or meaning to corresponding elements* of the student's *mother-tongue*, etc. The earnest teacher will not be at a loss in this respect, and will find his students intensely interested and therefore successful in grasping and holding almost incredibly large amounts of the foreign vocabulary, presented and studied inductively in the light of these relationships. Such study insures at once thoroughness and speed. It may be guided so deftly and so logically by the skillful instructor that the learner's vocabulary shall contain those elements most desirable, in view of his subsequent use of it. Beginning with a rigid application of the inductive principle, it cultivates constantly the habit of close observation, is a good discipline in exercise of the judgment, and insures, when supplemented by a judicious amount of suitable written and oral exercises, testing the thoroughness of the work, an effective vantage ground from which to attack the difficulties of classic style.

In the absence of its author, this paper was read by Professor Charles Harris. Remarks upon it were made by Professor E. H. Magill.

Mr. and Mrs. William D. Cabell gave a reception to the members of the Association at the Norwood Institute, from 8 to 11 p. m.

#### MORNING SESSION (Friday, December 29).

The President called the Association to order at 10 o'clock.

12. "The Pistojesse Dialect." By Dr. James D. Bruner, of the University of Illinois.

Professor A. M. Elliott :

The subject just presented to us is so special that it is hardly adapted to treatment before a general audience ; there are a few points, however, I should be glad to note.

In the first place the importance of such studies is evident : they may tend to show some possible relation with the original languages that existed in different parts of Italy. It is generally supposed that these languages have not had a very marked influence on the development of the Italian, or left any material evidence even in the dialects ; but it would be difficult to explain certain things we have in Italian speech, especially in the south of Italy, without some consideration of the forms of languages that existed in the country before the spread of the Latin.

Then, with reference to the point brought up here in connection with intervocalic *c*, or the *c* pronounced as an aspirate ; it is a question in my mind whether it may not be traced to some extent to old Etruscan influences. We have the general assertion that this aspiration derives from the Lombard countries ; but we have evidences of it where Lombard influence never spread. Unless we can trace some connection between the peoples of these districts and the original territory which the Lombards inhabited, it seems to me a difficult point to handle.

A number of interesting details have been presented, such as the preservation of the original Folk-Latin form instead of its passage into the *o* in the Italian.

In reference to the *u* I didn't gather from the examples presented whether it develops from both the long *o* and the short *o* of the Latin ; *u* is a very common development of the long Latin *o* and in some cases of the short *o*. It would be interesting to note whether the short *o* has contributed also to the development of such forms as those noted.

With reference to contract forms, Dr. Bruner may find something in regard to them in Sittl's *Lokalverschiedenheiten des Lateinischen*, where we find, back in the Latin period, the tendency to treat the future tense in the same way as here presented.

In certain sections in South Italy and South France—throughout the whole of the Iberian peninsula—*b* and *v* are pronounced exactly alike in the Folk-Latin ; then these sounds had a tendency to disappear entirely under a mild labial pronunciation in which both sounds share alike.

For the pronunciation, which the writer has presented of certain words, no idea was given us whether this is general in Tuscany or not ; I think it is, so far as my personal experience goes ; in Florence I have heard it very often.

There are certain characteristics of the kind indicated that go back to the Folk Latin ; if time permitted, attention might be called to several of them which, I am sure, would help us to establish connection with the languages that existed in the Peninsula at the time of introduction of the

Latin. We know perfectly well that the influence of some of these languages existed long after the Christian era began, and it would be an extraordinary thing if we should not find traces of them remaining with the people to-day.

Such studies as that just presented are important. Only a few years ago such investigations were carried on in an imperfect way; at present, the practice of getting hold of all the manuscript material one can find and supplementing it by material drawn from the people, gives us the best method, according to my idea, for the development of tenable theories in regard to growth of forms of a given phase of the language.

Dr. L. E. Menger :

As to the presence of an *i* before *s* + consonant after words ending in vowels, my idea is that the *i* did not develop originally in such position, for here there is no reason for it. It seems more natural to suppose that it developed after words ending in consonants (as it does after *non*, *con*, *in*, *per*) and was then generalized and used also after words ending in vowels.

The pronunciation of intervocalic *t* as *th* (English "thing") which Dr. Bruner mentions as characteristic of the pistojese, was often observed by me in Florence last summer; in fact I heard it there more frequently than I did at Cutigliano in the pistojese district. A Florentine, who has not been to Siena or Rome, and does not try to imitate the pronunciation of those cities, will probably say *statho*, *Pratho*, etc. A Florentine boy at my boarding-house experienced no difficulty in pronouncing *thing*, *though*, etc., just as we do.

The change of *l* into *r* I do not consider as especially pistojese, either. Phonetically *l* and *r* are very near each other and interchange constantly not only in all Italian dialects but in other Romance languages. When the Florentine youth, of whom I spoke a moment ago, pronounced the name of a popular Italian hero, I could not distinguish if he said *Gariibaldi*, *Galibaldi*, *Garibardi* or *Galibardi*.

Dr. Bruner spoke of the change of *tshi*, *tshe* into *shi*, *she* as common in Florentine pronunciation. I tried to formulate some rules as to this for my own use, basing them on the pronunciation of careful speakers. These rules are: 1. *tshi*, *tshe* become *shi*, *she* always between vowels. 2. *tshi*, *tshe* remain after consonants, and initially. This applies to Italian when it is read or spoken by those who strive after correctness. A careless speaker may use *shi*, *she* in all three cases.

The remarks on the development of *l mouillée* were very interesting to me. The modern pistojese here exhibits the same phenomena as did Italian in its older stages,—that is, *l mouillée* before a vowel, *ll* before a consonant. In old texts we find, for example, *egli ama*, but *elli viene*. In Florence I found that *nn* is very often used instead of *n mouillée*,—*onni*,

*banni*, *connizione*, etc. Both *l* and *n mouillées* are being rapidly replaced there by *ll* and *nn*.

Dr. Bruner did not have time to dwell on one feature of his dissertation : he endeavors to show that the orthography of some of his texts, notably that of Albertano da Brescia, is phonetical. To do this he will have to prove both that the orthography of this writer is consistent, and, from a comparison of the testimony of other texts of the same date, that Albertano can be taken as an authority on the pronunciation of his epoch. If Prof. Bruner can sustain his point as to phonetical orthography, it will be very interesting, for, as a rule, we cannot base very important conclusions on the orthography of texts of that date. In an unsettled state of the language, with no fixed literary standard, when a scribe wanted to represent a sound which was new to him, he was apt to denote it one way at one time, differently the next.

13. "The Love Theories of Chrétien de Troies." By Professor Lewis F. Mott, of the College of the City of New York.

The popular songs of the peasant girls furnished themes to the troubadours, court-singers, who addressed to ladies of high rank poems of conventional form and sentiment. This system is represented in Bernart de Ventadorn. Love is a being of irresistible power who rules the life of the poet and makes him his lady's vassal, obedient to all her commands. The cause of love is beauty ; its effects suffering and sickness and loss of sense. The lover trembles in his lady's presence and fears to disclose his passion. His submission is absolute and his love ennobles him, yet he begs for pity and relief. Peire Rogier is more artificial and exaggerated. His lady makes boors courteous by a word, to see her gives him joy, he has never spoken of his love, rejoicing merely to feel his affection even without return, she is elevated to absolute pre-eminence and his submission is such that suffering and death for her seem to him joy and honor.

Chrétien seems to have introduced Provençal love-elements into the North, both in his lyrics and in his epics. All his poems are primarily love-stories.

The manners in *Erec* are rough, often brutal. The hero, enraged at Enide's reproaches, takes her with him in quest of adventure, commanding her never to turn or speak to him. As each danger approaches, she disobeys until, convinced of her love, he is reconciled to her and leads her back to his kingdom. Instead of being exalted, woman is here the slave. She is threatened and compelled to submit to hardship by her husband ; she is menaced and struck by a captor. In the end it is Erec who pardons. Courtly love was incompatible with marriage, the subject of *Erec* is conjugal love and Chrétien has an ideal of the unity of the married state in